THE MOST IMPORTANT THING IN MY OPINION IN JUDGING THE GROUP MIND IS THE REGRESSION TO THE PRIMAL REACTIONS.

THE GROUP MANIFESTS THE PRIMITIVE REACTIONS BECAUSE IT REGRESSES TO THE PSYCHE OF PRIMITIVE MAN.

THE GROUP THINKS TO THE STANDPOINT OF THE LOWEST MEMBER IN IT. IT IS LEVELED DOWNWARD.

IT IS EASIER TO CAUSE A GROUP TO THINK THAN IT IS TO RAISE IT. THE ONE WHO STANDS REVEALS THE MOST PRIMITIVE REACTIONS. FOR THIS REASON THE GROUP ALWAYS BECOMES CRUEL, EVEN IF IT PERFORMS ITS BARBAROUSNESS IN THE SERVICE OF A HIGHER IDEA. BUT THIS HIGHER IDEA IS OF USE ONLY TO RATIONALIZE THE CRUELTY . . . THE RACIAL UNCONSCIOUS APPEARS AND THE HETEROGENEOUS IS LOST IN THE HOMOGENEOUS.

CIVILIZATION RESTS UPON THE FICTION THAT THE OTHER PERSON IS BETTER THAN OURSELVES. WE DO NOT WANT ETHICALLY TO LAG BEHIND THE OTHER PERSON. IF WE SEE, HOWEVER, THAT HE HAS THE COURAGE TO GIVE WAY TO HIS LOWER IMPULSES WE LOSE THE SHAME AND FEAR OF CONSEQUENCES. THE FEELING OF RESPONSIBILITY DISAPPEARS IN THE GROUP; THE FEELING OF POWER IS ENORMOUSLY INCREASED. THE INDIVIDUAL MULTIPLIES HIS EGO THROUGH THE MULTITUDE OF INDIVIDUALS WITH WHOM HE IS ACTING. THE FEELING OF INFERIORITY IS GONE, AND A SENSE OF POWER-ECSTACY TAKES ITS PLACE. THE INDIVIDUAL BECOMES AN AUTOMATON THAT FOLLOWS THE LEADER. THE PRIMITIVE ORIGINAL REACTION MANIFESTS ITSELF IN CRUELTY.

Dr. Wilhelm Stekel

"Sadismus und Masochismus"

This film as it stands today is perhaps most famous for its expressionist decor. Janowitz suggested that the settings for CALIGARI be designed by the painter Alfred Kubin, a forerunner of the surrealists. He proved difficult to obtain, so the task was turned over to the Decla designing staff: Hermann Warm, Walter Rochrig, and Walter Reimann, three artists affiliated with the Berlin Sturm group, which promoted expressionism in every field of art. The studio was beset with the postwar restrictions on money, material, and electric power, and these artists suggested the use of canvas backgrounds, with the light painted on the settings. Pomer at first opposed this, but a test scene convinced him of this method's potentialities. The settings, observed chiefly from static camera placements, remarkably retain their power to suggest the atmosphere of menace and madness which they were intended to express. They followed contempory experiments in the theatre, but their marvelous expressionism in chiaroscuro is purely photographic. The actors, especially Krauss and Veidt, in make-up and in movement alike succeed in harmonizing with the atmosphere of unreality.

notes arranged
by Kenneth Anger and McNutt

CREATIVE FILM ASSOCIATES wishes to extend its appreciation to the following, for their assistance in the preparing and presentation of this program:

Miss Margorita Ackermark, of the
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Mr. Lars Horlind

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Mr. Fritz Lang

Dr. Alex Abatov

Mr. and Mrs. Fritz Feld

Mr. Theodore Gottlieb

Dr. J. F. Brown

Mr. Dan Johnson

Mr. Paul Steffen

Mr. Robert Phippeny

Mr. James Hulse

Sonora

Musical scoring and art work: Mr. Charles McNutt
Additional art work: Mr. Robert K. Murphy
Exhibit of motion-picture stills, "Macabre in Film":
Courtesy The Fantasy Foundation

Next Wednesday, August 27, 1947, CREATIVE FILM ASSOCIATES will present Fritz Lang's film of "The three lights," DER MUDE:TOD (Destiny).
There will be a special exhibit of motion-picture stills titled "Fantasy in Film," also an exhibit by the noted

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DAS CABINET DES DR. CALIGARI

1919

Produced by Decla-Bioscop. Directed by Robert Wiene; assisted by Dr. Alex Arkatov. Scenario by Carl Mayer and Hans Janowitz. Design by Hermann Warm, Walter Riemann and Walter Roehrig. Photography by Willy Hameister. Cast: Werner Krauss as Dr. Caligari; Conrad Veidt as Cesare; Friedrich Feher as Francis; Lil Dagover as Jane; Hans von Twardowski as Alan; Rudolph Lettinger as Dr. Olsen; Rudolph Klein-Rogge as a criminal. Acquired through the courtesy of Ufa (Universum Film Aktiengesellschaft).

Shortly after the war had ended, Erich Pommer, chief executive of the newly organized Decla-Bioscop film studio in Berlin, was approached by Hans Janowitz and Carl Mayer, two young men, with an unusual motion picture script titled DAS CABINET DES DR. CALIGARI. Pommer immediately recognized in this strange story elements of mystery and guignol which were in keeping with the mood of the German people at that time, as well as its interesting scenic potentialities, and accepted it for production.

The script for CALIGARI was the product of war experiences of these two writers and of the immediate postwar world. Hans Janowitz came out of the wara convinced pacifist, filled with hatred of an authority that had sent millions of men to death. In Berlin he met an eccentric young man, Carl Mayer, who shared his revolutionary views and whose animosity toward absolute authority had been intensified by his dealings in the war with a high ranking military psychiatrist. The two friends felt the intellectual excitement and burning need for expression [illegible] the mood summed up in the